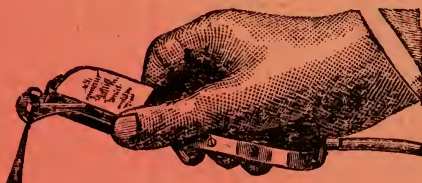


PRICE LIST
AND
DESCRIPTION
OF
THE AIR BRUSH.




MANUFACTURED ONLY BY
THE AIR BRUSH MANUFACTURING CO.,
ROCKFORD, ILLINOIS.
U. S. A.

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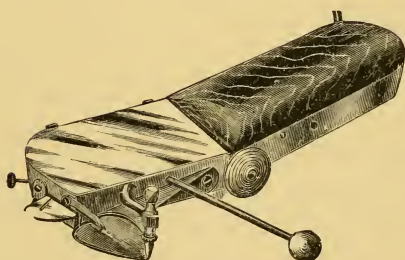
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PRICE LIST
AND
DESCRIPTION
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THE AIR BRUSH MANUFACTURING CO.,

ROCKFORD, ILLINOIS,

U. S. A.

1887

PREFACE.

ARTISTS have long felt the need of something by which pigment could be more rapidly applied, by which the conception of a picture and its details could be more speedily realized, something that would make immediate results possible, so that the artist could place his finest conceptions on the parchment ere it was lost in the monotonous task of working it out with brush stump or point.

They have, (unlike every other profession,) been confined to the same primitive means that were used when pictures were first conceived; in other words, the artist of to-day conceives effects FAR IN ADVANCE of his ability to execute with the limited means at his command.

He has seen the photographer beside him revolutionized in his methods and apparatus; he has seen the inventive mind devise means of multiplying HIS conceptions, and, while the artist, the ORIGINATOR OF ALL ART PRODUCTIONS, has made GREAT advancement, he has thus far been obliged to plod along unaided by inventive genius.

THE AIR BRUSH.

This instrument is working wonders in the picture world, and is winning its way among artists, expediting their work and multiplying the returns many fold.

While it is a mechanical device in itself, its application to art is in no sense mechanical, but is purely an art tool, performing the same office as brush or pencil, and the finer the artist the finer the product. The skilled hand and artistic eye finds its wonderful power to distribute pigment, just the ally they have long required.

While the Air Brush is thoroughly capable of producing ANY AND ALL EFFECTS within the artist's imagination, it does not contemplate the necessary abandonment of ANY of the implements now in use; as it may be used in connection with brushes and pencils to greater or less extent, according to the peculiarities of the artist? Experience has shown, however, that the operator finds little necessity for the use of brushes or crayons; that, in place of being the artist's only means, they become accessories to the Air Brush.

Samples of work, and laurels it has won in open competition, prove that its results are artistic, just in proportion to the ability of the artist.

The causes which led the artists of old to adopt the ordinary brush in its present form, in place of the more primitive, charred stick, were all carefully studied, and the conclusion reached that the brush was superior to the charred stick on account of its softness and flexibility, together with an element of strength peculiar to hair; so upon the conclusion that these two seemingly opposite elements constitute the main virtues of the brush, we have, as our distributing medium, adopted the most plentiful of ALL the elements—AIR! the ONLY thing in existence which contains these two virtues to a greater extent than does hair! The truth of this statement is too well known to admit of discussion, but the extent of its superiority as a distributing medium, cannot be fully realized without investigation.



DESCRIPTION.

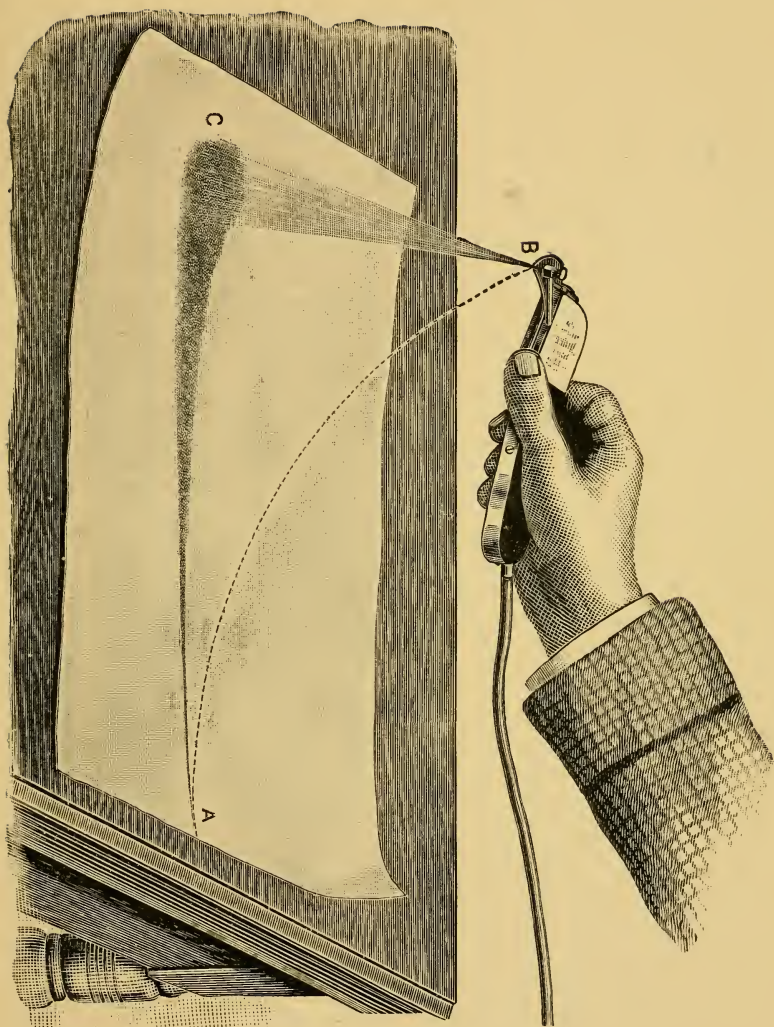
On the opposite page will be seen a cut showing the operator seated with instrument in hand ready for work.

The Air Brush consists of three parts, a hand piece, a compressed air chamber, and an air pump.

It is controlled entirely by means of a thumb valve, and the artist is enabled to produce the finest line, and the next instant a broad shadow may be produced of any character desired, and with a degree of finish that could not be equaled in hours by other means.

By illustration on opposite page, a more intelligent idea may be had of its action. It will be seen that holding the instrument low produces fine lines, and by elevating the instrument broad effects are produced, and the artist can go from line to shadow without stopping, as seen in the cut. Supposing the instrument moved from A to B, following dotted lines, the effect would be as seen on the paper from A to C. The increased quantity of liquid necessary to produce the broad effect at C, is regulated entirely with the thumb.

Everything about its operation becomes perfectly automatic after a little practice, and the artist will handle it with the same ease that he now handles the brush or stump.



SOME OF THE ADVANTAGES IN WHICH THE AIR BRUSH IS SPE- CIALY ADAPTED.

Under Any Light.

One of the greatest advantages of the Air Brush is that the work will bear bad lighting with better grace than any other work known, and perhaps a word of explanation will not come amiss.

The artist in working his picture under an upper left light, or whatever it may be, adapts everything to those conditions; he also has a given stroke which predominates, and thus the larger part of his work is on one side of the parchment tooth, while his light is playing more strongly upon one side of the tooth than the other, as a result the picture does not do him justice if it is shown under any other light. The difference between brush and crayon work, and that of the Air Brush, is briefly this: In place of applying color with a side stroke, the artist will throw the color directly into the parchment with the Air Brush, and thus his

work will be evenly divided on each side of the parchment tooth; and after having completed a portrait exclusively with this instrument, it will show equally well under right or left light.

Every artist appreciates how consoling it would be if he could feel that, no matter what light his pictures were afterward exhibited under, they would show to advantage in spite of the bad judgment displayed by inexperienced agents or picture buyers.

It Works On Any Surface!

The Air Brush will handle liquid pigment on ANY surface known to art. It works on plain paper, solar prints, or albumen. It also works on vellum cloth without causing it to crinkle. In fact, we have yet to find a surface upon which it will not work.

It Works Any Liquid Pigment.

We have yet to discover any liquid pigment which the Air Brush fails to handle in a satisfactory manner.

While we do not recommend it for the use of oil colors, yet if mixed in a somewhat more dilute form than is usual for the brush, it distributes it perfectly.

The artist may use any color or combination of colors desired, just the same as with brush.

For the benefit of those who may not be familiar with the names of pigments most employed, and the special manner of using them, we will, in our instruction book, give a list of colors and other material that will meet the general requirements, together with some valuable hints about their use.

Everything necessary to the use of the Air Brush may usually be purchased of any dealer in art materials; but should there be any difficulty experienced in procuring any article desired, the Air Brush Company will furnish it at the usual market price.

India Ink Work.

The Air Brush handles India ink with wonderful rapidity, and its value to the artist is most clearly demonstrated in all the delicate effects of a picture, with it fine modeling can be done in very much less time than would be possible with brush, and its effects are directly in line with the best art criticism of to-day, namely: The absence of sharp, crude marks and hard outlines. While it is capable of producing the finest line that could be desired, it is at the same time diffusive in its character, and imparts a finish which is only realized with brush after a long siege of patient toil. Effects which require the most time and patience with the brush, are the VERY ONES most easily accomplished with the Air Brush; the beautiful gradations of light and shade in the human face are literally "blown in" with the Air Brush as if by magic; and after the artist has become master of the instrument it will enable him to produce effects almost as rapidly as the eye and brain can dictate.

It is useless to enumerate the uses to which this wonderful little instrument may be put, as every artist will produce effects with it peculiar to himself, and will preserve his individuality just as he does with brush, only he will find his drudgery so reduced that he will attempt work from which he would shrink without the aid of the Air Brush.

Water Color!

In water color work the artist finds himself relieved, in a great measure, from the mixing of tints before they are applied, as he can place one color over another to produce any given effect without the slightest danger from what is commonly called "WASHING UP," and can, with perfect impunity, return to his modeling color, after having applied all his flesh color, grays and carnations; and after doing what additional work that may have been overlooked, he may then return to his flesh colors, and replace them as nicely as though they were never disturbed. For example, we will suppose that the artist wishes to produce a flesh effect over neutral tint or solar print, and he wishes to employ indian yellow and rose madder for the local color; if he is in the slightest doubt of his ability to produce the desired combination, he may apply them single, and thus watch his picture assume the proper color under his eye; at the same time he may produce all the beautiful gradations of color without the aid of stipple, as is much needed by the "WASHING IN" process. In adopting the Air Brush for water color work, the artist may employ his usual tools if he desires, as the work of this instrument is identical with that of wash and stipple, only it has much more purity of tone and additional softness.

Crayon Work.

All that would seem necessary to say under this head is, that the Air Brush renders it possible to produce all crayon effects with indellible pigment, and thus highten the value of the picture.

A water color in black and white may be produced in perfect fac simile of the finest crayon effect.

It is really wonderful in its power to handle beautifully graded shadows, as from the deeper shades in the face to the high lights, or in diffusing a vignette ground.

The consolation of being able to dispense with all the dust that is incidental to crayon work, and the fact of being able to produce the work in much less time, together with a permanent picture as the result, ought certainly to recommend the Air Brush very strongly to all crayon artists.

Any eccentric effects peculiar to the artist may be produced with the Air Brush, or with crayon, and afterwards made indellible with the Air Brush, and the observer will be unable to determine where either method was introduced.

So manageable is the instrument that the finest detail work does not seem too difficult to undertake, and its diffusive quality renders it invaluable in massing shadows.

Photography.

The Air Brush enables the photographers to produce large work, and by so doing add a new attraction to their establishments. Nearly every photographer is certainly competent to distinguish the difference between high light and half tone, and between half tone and shadow, and can at all times judge as to the relative merit of work; or, in other words, he has the proper knowledge of portraiture and what it should be; but in many cases he is wanting in execution.

And here comes the great claim we are able to make for this little instrument as a photographer's tool. As will be seen, on examination, it makes no other than an artist's line, and no other than an artist's shadow, so that when one becomes able to control the instrument, it is only necessary to know what he wants to do, in order to produce any given effect.

We claim that almost any photographic artist can do portrait work over his solars or large contact prints, either on plain or albumen paper, in water color, india ink, or any other liquid pigment, and in a way gratifying, if not surprising to himself.

He can make the most satisfactory vignettes to suit any particular form of picture, and can do an endless variety of work in masking in backgrounds. It does beautiful work in the way of building lights on flat negatives, and throwing cloud effects in view work.

In a word, it puts into the artist's hand at once, many years of practical manipulation, which few would care to invest the large amount of time and study to attain.

In our instruction book, which will accompany each instrument, we will endeavor to give such information as will apply directly to the use of the Air Brush, together with much general information bearing on the subject.

Pastel Work.

All that need be said in this connection is that any and all effects peculiar to pastel may be produced with water color by means of the Air Brush, and the work is far superior, as it is indellible, and hence more valuable.

Architecture.

The Air Brush will distribute color on vellum cloth without the slightest danger of crinkling the parchment, or in any way disturbing the surface, thus enabling the architect to present his drawings with any degree of elaboration, in much less time than he now devotes to line shading or cross-hatching.

The Air Brush will produce broad tints in a way positively out of reach of the present means, and shadow effects may be thrown in with surprising rapidity and finish.

A glance at the instrument and its operation will make it clear to the architect how he may preserve all the sharp outlines of his drawing.

It is perfectly adapted to this branch, and invaluable in the coloring and shading of all architectural work.

Broad Claims.

Nearly all artists agree that (aside from likeness) BRILLIANCY and PERSPECTIVE are the GREAT essentials in portraiture. It is also known that pure high lights, delicately graded half tones, and clear transparent shadows, together with receding or diffused outlines, give brilliancy and perspective; ALWAYS having a proper regard for contrast and reflected light.

The work done by the Air Brush possesses diffusive qualities, naturally inclining to soft outlines; and a shadow produced by it, however deep, is (unlike wash or stump work) transparent in itself, being illuminated by minute interstices.

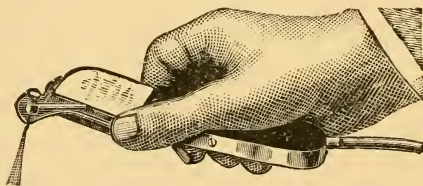
The Air Brush, by its wonderful rapidity, renders immediate results possible, so that the artist can secure likeness without going through the monotonous task of working it out with stump or point. He can thus place his original conception upon the parchment before it is lost or distorted by an unnecessary amount of drudgery.

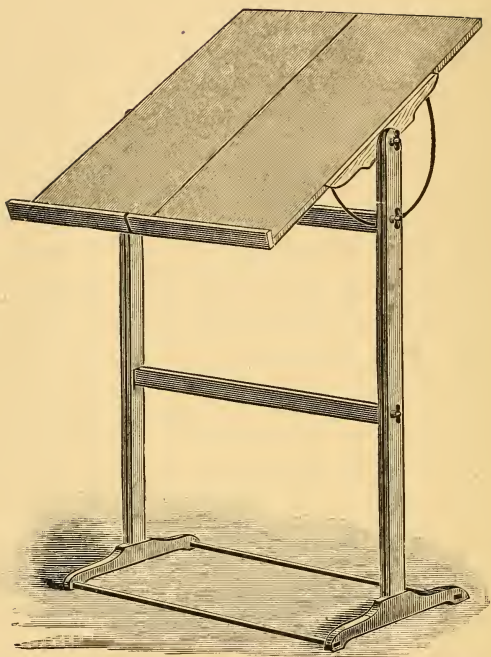
The Air Brush enables the artist to produce work superior, in every detail, to that done by any other means.

These are BROAD CLAIMS, but a practical knowledge of the instrument and its capabilities, fully substantiates them.

Other Applications.

We have yet to discover a branch of art-work in which the Air Brush has no application, and those engaged in the various branches will do well to investigate. In addition to those already mentioned, the following are some of the lines of work in which it is known to have application: Lithography, Civil Engineering, Monumental Drawing, Designing of House Decoration, Drapery and Costume Designing, China Decorating, Coloring Photographs, Artotypes, Photo-gravures, etc., etc.





EASEL, Price \$5.00.

EASEL.

The cut on the preceding page represents an easel manufactured by us, and adapted especially for the Air Brush, which seems to meet the general requirements better than any form that has yet been used.

It is made in such a way that it may be taken apart at a moment's notice and packed in very limited space, thus making it very convenient to carry.

The easel board may be placed at any angle without moving from the chair. It may also be drawn into the lap or pushed away at will. It is firm and rigid when set up for use, being thoroughly supported. An iron rod passes through each of the braces and is securely fastened at the ends with thumb screws.

The easel is nicely finished, and the metal parts are all nickel plated.

This easel, or one of similar construction, should be adopted by those using the Air Brush, as it meets all the requirements.



Price of the Air Brush including Hand piece and Air Pump, \$50.00.

The Air Brush.

The following are extracts from journals having their representatives at the Photographer's Convention at Milwaukee, Wis:

[“THE PHILADELPHIA PHOTOGRAPHER.”]

THE AIR BRUSH.—One of the most attractive novelties of the Milwaukee Exhibition was the “Air Brush,” manufactured by THE AIR BRUSH MANUFACTURING COMPANY, Rockford, Illinois. The object of the Air-brush is to enable the artist and photographer, and people of art tendencies, in using color or other fluid matter to do the work more rapidly than it has been done by any means heretofore known.

Those who have adopted the use of it seem very much pleased with it, and gratified at their new power to execute their ideas. The process of shading and the diffusion of the pigment is so rapid and completely under control that it enables artists to get effects never before attained. The advantages of the Air-brush in the various branches of art to which it is especially adapted are as follows: In photography it enables the artist to produce his own work, and by so doing add new attractions to the establishment. He is enabled to produce almost any effect that is desired in the way of building lights on flat negatives,

throwing cloud effects in view work, and facilitating the work on solar prints. It is also adapted to portraiture in all departments, architecture, landscape, and in fact all branches of art in which brushes or pencils are used. The party having this instrument in charge will, in the course of sixty or ninety days, be able to handle this business with activity and intelligence, he says, when we shall have more to do to bring it to the attention of our readers. It is as novel as it is useful.

A large crowd was constantly around the courteous gentleman who operated the Air Brush for the entertainment of the photographers. Allusion must also be made to the magnificent display of pictures exhibited close by, worked up by the Air Brush device.

[“THE EYE”]

“Directly opposite Seavey’s exhibit on the other side of the building, was an instrument that all day attracted a large crowd of interested beholders, who seemed intensely watching the movements of a little instrument held in the hand of an artist, Mr. McEntee, who gently and easily guided it, and to use a common expression, squirted ink all over the paper in a most artistic manner. This little machine requires to be seen to be appreciated and understood. It is manufactured, and now being introduced by the Air Brush Manufacturing Company, and is called by them an Air Brush. It really distributes the ink in a most extraordinary manner. It is very rapid, and in the hands of a person of artistic taste and aptitude, is capable of facilitating the work of the crayon worker. As a

matter of course a person who possesses a knowledge of how to work up a crayon as it ought to be, will find it very much easier than one who is unskilled. This little instrument is being endorsed by such men as Seavey, Kent, and others, many of whom have given their order for one."

[ST. LOUIS PHOTOGRAPHER.]

This is the name of the greatest novelty on exhibition at Milwaukee. The Air Brush is not a brush in any sense. That it does the work of a brush, and does it perfectly, and with amazing speed is true, still it is not a brush. It is a diminutive machine, yet, as the sewing machine has worked a revolution in sewing, and has enabled the seamstress to produce more and better work than she could possibly do by hand, so this little machine is assuredly destined to revolutionize the methods of producing india ink and water color portraits, and possibly also oil-finished photographs. The crayon will not be affected in the same way, but we fear it will be superseded.

When an agent walks into your gallery and shows you what he can do with a machine, you are apt to think that what is quite simple to him might be exceedingly difficult for you, and very probably you would be right.

When a person sits down in a public hall, and day after day keeps a crowd of admiring spectators watching him, you are apt to think he has something good on exhibition.

When the operator yields his seat to a lady who never saw his machine before, and you see her, after a few minutes' practice on a plain white paper, take a photograph on albumen paper and finish it in India ink in a few minutes before so many spectators that anything like deception is impossible, you feel that there must be merit in such a machine. When you see a life-size head and bust in vignette style, finished up from a plain, faint solar photograph in the amazingly short space of two hours and ten minutes, you feel that such a machine is not a fraud.

When you hear a man like L. W. Seavey, whose life has been spent with the India ink and water color pencil in his hand, and whose fame as an artistic expert is co-extensive with the use of photographic accessories—we say, when you hear such a man say it is the best thing he ever saw, you naturally think it must have some merit to call forth such a remark from such a man.

The Air Brush is a machine with which, after a very short practice, ANY artistic photographer can produce portraits finished in India ink or water colors equal to any produced by the old slow process, by men and women who have devoted their lives to the study and practice of the art.

This little machine is equally applicable to the finishing of solar photos, contact prints or free hand-drawings. In applying aniline colors it stands unrivaled, and its work needs only to be seen to be appreciated.



H. HARRIS - 607. CHICAGO.